

Gary Bachlund

SONGS OF WAR

FOR BARITONE AND PIANO

Texts of Thomas Hardy, Wilfred Owen, Siegfried Sassoon,
Isaac Rosenberg, Rudyard Kipling, and Rupert Brooke

2004

www.bachlund.org

Songs of War

Seven songs for Baritone and Piano

In the Time of the Breaking of Nations

Thomas Hardy (1840-1928)

Gary Bachlund

1. $\text{♩} = 90$ *mf*

5 $\text{♩} = 60$ *somewhat freely* *p*

On - ly a man har-row-ing clods in a

8 *3* *3* *3* *3*

slow si - lent walk with an old horse that stum-bles and nods half a - sleep as they

11

stalk. _____

Copyright © 2004 Gary Bachlund All international rights reserved. www.bachlund.org

15

On - - ly thin smoke with-out

p

Detailed description: This system contains measures 15, 16, and 17. The vocal line begins in measure 15 with a whole note rest, followed by a half note rest in measure 16, and then the lyrics 'On - - ly thin smoke with-out' in measure 17. The piano accompaniment features a complex texture with multiple staves. A dynamic marking of *p* (piano) is present in measure 17. The key signature has two flats and the time signature is 4/4.

18

flames from the heaps of couch-grass; Yet this will go

Detailed description: This system contains measures 18, 19, and 20. The vocal line starts in measure 18 with a triplet of eighth notes, followed by the lyrics 'flames from the heaps of couch-grass;'. In measure 19, there is a whole note rest, and in measure 20, the lyrics 'Yet this will go' are sung. The piano accompaniment continues with a similar complex texture. A dynamic marking of *p* is present in measure 18.

21

on - ward the same though Dy - na-sties pass.

Detailed description: This system contains measures 21, 22, and 23. The vocal line begins in measure 21 with a triplet of eighth notes, followed by the lyrics 'on - ward the same though'. In measure 22, there is a whole note rest, and in measure 23, the lyrics 'Dy - na-sties pass.' are sung. The piano accompaniment continues with a similar complex texture. A dynamic marking of *p* is present in measure 21.

24

On - ward.

mf

Detailed description: This system contains measures 24 and 25. The vocal line begins in measure 24 with a whole note rest, followed by the lyrics 'On - ward.' in measure 25. The piano accompaniment continues with a similar complex texture. A dynamic marking of *mf* (mezzo-forte) is present in measure 25. The system concludes with a double bar line and repeat signs.

blithely

Songs of War

3

27

Musical notation for measures 27-29. Treble and bass clefs. Key signature: two flats. Time signature: 4/4. Features triplets in both hands.

30

Yon-der a maid and her wight come whis-per-ing by:

Musical notation for measures 30-32. Treble and bass clefs. Key signature: two flats. Time signature: 4/4. Features triplets in both hands.

33

whis - per-ing, whis - per-ing, whis - per-ing by: _____

Musical notation for measures 33-34. Treble and bass clefs. Key signature: two flats. Time signature: 4/4. Features triplets in both hands.

35

Yon - der a maid _____ and her wight. _____

Musical notation for measures 35-37. Treble and bass clefs. Key signature: two flats. Time signature: 4/4. Features triplets in both hands.

38

whis - per - ing, whis - per - ing, whis - per - ing by: _____

40

— whis - per - ing by: _____ whis - per - ing by: _____

43

War's an - nals will cloud in - to the night

46

♩ = 60

ere their sto - ry die. _____

Songs of War

49

52

...come

54

whis - per - ing, whis - per - ing, whis - per - ing by.

mp

56

p

The Send-Off

Wilfred Owen (1893-1918)

♩ = 70

2. *f*

4 *tenuto lunga*

7

Down the close, dark-en-ing lanes they sang their way to the sid - ing

10

shed, and lined the train with fa - ces grim-ly gay.

simile

Songs of War

13

13
Their breasts were stuck all white_ with wreath_ and spray

14
as men's are, dead.

15
Dull por-ters watched them, and a ca - su-al

16
tramp stood star-ing hard sor-ry to miss them at the up - land camp.

Detailed description: This system contains measures 13 through 16. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The piano part includes several triplet markings (indicated by a '3' over the notes) and dynamic markings such as 'mf' and 'p'. The lyrics are: 'Their breasts were stuck all white_ with wreath_ and spray' (measures 13-14), 'as men's are, dead.' (measure 15), and 'Dull por-ters watched them, and a ca - su-al' (measure 16).

16

16
as men's are, dead.

17
Dull por-ters watched them, and a ca - su-al

18
tramp stood star-ing hard sor-ry to miss them at the up - land camp.

Detailed description: This system contains measures 16 through 18. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The piano part includes several triplet markings (indicated by a '3' over the notes) and dynamic markings such as 'mf' and 'p'. The lyrics are: 'as men's are, dead.' (measure 16), 'Dull por-ters watched them, and a ca - su-al' (measure 17), and 'tramp stood star-ing hard sor-ry to miss them at the up - land camp.' (measure 18).

19

19
Dull por-ters watched them, and a ca - su-al

20
tramp stood star-ing hard sor-ry to miss them at the up - land camp.

21
tramp stood star-ing hard sor-ry to miss them at the up - land camp.

Detailed description: This system contains measures 19 through 21. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The piano part includes several triplet markings (indicated by a '3' over the notes) and dynamic markings such as 'p'. The lyrics are: 'Dull por-ters watched them, and a ca - su-al' (measure 19), 'tramp stood star-ing hard sor-ry to miss them at the up - land camp.' (measure 20), and 'tramp stood star-ing hard sor-ry to miss them at the up - land camp.' (measure 21).

22

22
tramp stood star-ing hard sor-ry to miss them at the up - land camp.

23
tramp stood star-ing hard sor-ry to miss them at the up - land camp.

24
tramp stood star-ing hard sor-ry to miss them at the up - land camp.

Detailed description: This system contains measures 22 through 24. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The piano part includes several triplet markings (indicated by a '3' over the notes) and dynamic markings such as 'p'. The lyrics are: 'tramp stood star-ing hard sor-ry to miss them at the up - land camp.' (measures 22-24).

Songs of War

25

Then, un - moved, sig-nals nod - ded, and a lamp winked to the guard.

27

So se - cret-ly, like wrongs hushed up, they went.

30

They were not ours:

33

We ne-ver heard to which front these were sent. Nor there if they yet mock what wo-men

col canto

36

meant who gave them flowers.

This system contains measures 36, 37, and 38. The vocal line begins with a triplet of eighth notes (F#, G, A) followed by a half note (B) and a quarter note (C). The piano accompaniment features a steady triplet eighth-note pattern in both hands. The key signature is one sharp (F#) and the time signature is 3/4.

39

come prima

Shall they re - turn to beat - ing of great

This system contains measures 39, 40, and 41. The vocal line starts with a whole rest, followed by a quarter note (G) and a half note (A). The piano accompaniment continues with triplet eighth notes. A dynamic marking of *f* (forte) appears in measure 40. The key signature changes to two sharps (F#, C#) and the time signature changes to 3/8.

42

bells? Shall they re - turn in wild train - loads?

This system contains measures 42, 43, and 44. The vocal line begins with a whole rest, followed by a quarter note (G) and a half note (A). The piano accompaniment features a steady triplet eighth-note pattern. The key signature is two sharps (F#, C#) and the time signature is 4/4.

45

Shall they? A few,

This system contains measures 45, 46, and 47. The vocal line starts with a whole rest, followed by a quarter note (G) and a half note (A). The piano accompaniment features a steady triplet eighth-note pattern. The key signature is two sharps (F#, C#) and the time signature is 4/4.

48

a few, too few for drums and yells, _____ may creep back, si-lent to

sfz

51

vil-lage wells up half-known _____ roads. _____

mp

55 ♩ = 40 *accelerando to the last three measures*

f

59 ♩ = 160 *molto ritardando to fermata*

f

Siegfried Sassoon (1886-1967)

Attack

The musical score is set in 6/4 time and consists of four systems. Each system includes a piano accompaniment (left and right hands) and a vocal line. The piano part features a prominent triplet pattern in the bass line, often moving in parallel motion with the vocal line. The vocal line is marked with a forte (*ff*) dynamic and includes lyrics. The score is divided into measures, with measure numbers 3, 5, and 7 indicated at the start of their respective systems. The lyrics are: "At dawn the ridge e - mer - ges massed and dun in the wild pur - ple of the glow 'ring sun, smoul - der - ing through spouts of drift - ing smoke that shroud the".

3. *ff* At

3 dawn the ridge e - mer - ges massed and dun

5 in the wild pur - ple of the glow 'ring sun,

7 smoul - der - ing through spouts of drift - ing smoke that shroud the

9 *accelerando*

men - a-cing scarred slope;

11 $\text{♩} = 50$

and, one by one the tanks creep and

8va

p

12

top-ple for - ward to the wire.

ff

14

The bar - rage roars and lifts. Then...

8va

mp

15

clum - si - ly bowed with bombs and guns and sho - vels and bat - tle - gear, — men

8va

musical notation for measures 15-16, including vocal line and piano accompaniment.

16

jos - tle and climb to meet the brist - ling fire. —

f *ff*

musical notation for measures 16-17, including vocal line and piano accompaniment.

18

Lines of grey, — mut - ter - ing fa - ces, masked — with fear, — they

mf

musical notation for measures 18-19, including vocal line and piano accompaniment.

20

leave their tren - ches go - ing o - ver the top, — while time ticks blank — and

musical notation for measures 20-21, including vocal line and piano accompaniment.

22

♩ = 80

bu-sy on their wrists, and hope... hope,

25

...with fur - tive eyes and grap - pling fists, (hope)

26

floun - ders in mud.

28

O Je - sus, make it stop!

Songs of War

29

Musical score for measures 29-30. The vocal line (bass clef) has lyrics "...stop!_" and "...stop!_". The piano accompaniment (treble and bass clefs) features a *ff* dynamic and includes a triplet of eighth notes in the right hand. A *mf* dynamic is indicated at the end of the system.

31

Musical score for measures 31-33. The vocal line (bass clef) has lyrics "...stop!_". The piano accompaniment (treble and bass clefs) features a *ff* dynamic and includes a triplet of eighth notes in the right hand. A *mp* dynamic is indicated above the vocal line. A text box contains the instruction: "Let the voice be overwhelmed by the piano's forcefulness."

34

Musical score for measures 34-36. The piano accompaniment (treble and bass clefs) features a *molto rit.* marking and a *fff* dynamic. It includes a triplet of eighth notes in the right hand. The vocal line (bass clef) is present but has no lyrics. A tempo marking "circa 2' 40''" is at the bottom left. A copyright notice "8 XI 2004 Verona" is at the bottom right.

Dead Man's Dump

Isaac Rosenberg (1890-1918)

4. *ff pesante* $\text{♩} = 60$

quasi improvviso *poco tenuto*

Note: "Quasi improvviso" is meant to be both a gestural and tempo marking, determined by the performer rather than the composer, though fast and hard.

4 $\text{♩} = 70$

mp

7 *quasi improvviso* *poco tenuto* $\text{♩} = 70$

The plung-ing lim - bers o - ver the

f *mp*

10

shat-tered track rack-et-ed with their rust - y freight, stuck out like ma - ny crowns of

simile

13

thorns, and the rusty stakes like scorpions old to stay the flood of

This system contains measures 13, 14, and 15. The vocal line features a melodic line with triplets and slurs. The piano accompaniment consists of chords and moving lines in both hands, also featuring triplets.

16

brutish men upon our brothers dear.

This system contains measures 16, 17, and 18. The vocal line continues with a melodic line and slurs. The piano accompaniment features chords and moving lines with triplets.

19

The wheels lurched over the sprawled dead but

This system contains measures 19 and 20. The vocal line has a melodic line with slurs. The piano accompaniment features a more active texture with triplets and a dynamic marking of *mf*.

21

pained them not, though their bones crunched, their shut mouths made no moan.

This system contains measures 21, 22, and 23. The vocal line continues with a melodic line and slurs. The piano accompaniment features a complex texture with triplets and a dynamic marking of *mf*.

23

quasi improvviso

a tempo

They lie there huddled, friend and

26

foe - man, man born of man, and born of wo man,

29

and shells go crying o - ver

31

them from night to night and now.

33

Earth has wait - ed for them, all the time of their growth

35

fret - ting for their de - cay: Now she has them at last!

37

In the strength of their strength sus - pend - ed--

40

stopped and held. What fierce i - ma - gin - ings their

tenuto *mf* *con un poco rubato a piacere*

$\text{♩} = 60$

43

dark souls lit? Earth! have they gone in - to

45

you! Some-where they must have gone, and flung on your hard

47

back is their soul's sack emp-tied of God an-ces - tralled

49

es - sen - ces. Who hurled them out? Who hurled?

Songs of War

51

ritardando

♩ = 50

None saw their spir-its' sha-dow shake the grass, or stood a

53

side for the half used life to pass... to pass

56

out of the doomed nos - trils and the doomed mouth, when the swift iron

58

molto ritardando

a tempo

tenuto

burn-ing bee_ drained the wild hon - ey of their youth.

61 ♩ = 50 *delicato*

61

What of us _____ who, flung on the shriek-ing pyre, walk, our us - u - al

mp

63

thoughts un - touched, our luck - y limbs as on on i - chor fed,

im - mor - tal seem - ing e - ver? Per - haps when the flames

65

beat _____ loud on us, a fear may choke in our veins and the star - tled

67

beat _____ loud on us, a fear may choke in our veins and the star - tled

mf

69 *molto ritardando* *come prima*

blood may stop.

ff

Detailed description: This system contains measures 69, 70, and 71. The vocal line begins with the lyrics 'blood may stop.' in measure 69. The piano accompaniment features a complex texture with triplets and a dynamic marking of *ff* (fortissimo) in measure 70. The key signature is one sharp (F#) and the time signature is 3/4. Measure 71 shows a change in the piano accompaniment with a *ritardando* instruction.

72

The air ³ is loud with death, the dark air spurts with fire,

f *simile*

Detailed description: This system contains measures 72 and 73. The vocal line continues with the lyrics 'The air is loud with death, the dark air spurts with fire,'. The piano accompaniment has a dynamic marking of *f* (forte) in measure 72 and *simile* in measure 73. The key signature is one sharp and the time signature is 4/4.

74

the ex - plo - sions cease - less now, time - less - ly now, some

mp

Detailed description: This system contains measures 74 and 75. The vocal line continues with the lyrics 'the explosions ceaseless now, timelessly now, some'. The piano accompaniment has a dynamic marking of *mp* (mezzo-piano) in measure 74. The key signature is one sharp and the time signature is 4/4.

76

min-utes past, these dead strood time with a vi - go - rous life,

Detailed description: This system contains measures 76 and 77. The vocal line continues with the lyrics 'minutes past, these dead strood time with a vigorous life,'. The piano accompaniment features multiple triplet markings throughout both measures. The key signature is one sharp and the time signature is 4/4.

Songs of War

78 *molto ritardando* *a piacere*

till the shrap-nel called 'An end!' But not to all.

81 $\text{♩} = 70$

In bleed-ing pangs, some borne on stretch-ers dreamed of home, dear things, war-blot-ted

84 *slowing* $\text{♩} = 50$

from their hearts. Ma - ni-ac Earth! howl - ing and fly - ing, your

86

bowel is seared by the jag-ged fire, the i - ron love, the im-pest - u-ous

88

storm of sa-vage love.

90

Dark Earth! dark Hea-vens!— swing-ing in chem-ic smoke, what dead are born when you kiss each sound less

93

soul with light-ning and thun-der— from your mined heart which man him-self dug,

95

and his blind fin-gers loosed.

98 ♩ = 50

A man's brains splat-tered on a stretch-er bear-er's face;

his shook shoul-ders slipped their load, but when he bent to look a-gain,

the drown-ing soul was sunk too deep for hu-man.

ten-der-ness.

accelerando

107 ♩ = 70

They left this dead_ with the old - er dead, stretched at the cross - roads. Burnt black by strange de -

mp *crescendo poco a poco*

110

cay their si-ni-ster fa-ces lie, the lid o-ver each eye, the

8va *mp*

113

grass and co loured clay more mo tion have_ than they,

mp

115

Joined to the great sunk mass - es. Here is one_ not long dead;

molto ritardando e tenuto ♩ = 50 *mp*

117

his dark hear - ing caught ³ our far wheels, and the choked soul stretched weak hands

grv

119

to reach the liv - ing word_ the far wheels said, —

121

slowing

the blood - ³ dazed in - tel-li-gence beat-ing for light, cry - ing through the sus-pense of the

p

123

far tor - tur-ing wheels swift for the end to break — or the wheels to break, —

mf

125

yet slower and more deliberate

cried _____ as the tide of the world broke o-ver his sight. Will they come?

127

molto ritardando e tenuto lunga ♩ = 35 *hushed and achingly slow*

Will they e - ver come? _____ E ven as _____ the mixed hoofs of the mules,

129

the qui-ver-ing bell-ied mules, _____ and the rush-ing wheels _____ all mixed with his tor-tured up-turned sight.

131

a piacere

So we crashed round the _____ bend, _____ we heard _____ his weak scream,

133

we heard his³ ve-ry last sound, and our wheels³ grazed his dead face..

135 ♩ = 50

con un poco rubato a piacere
mp
molto sostenuto

137

139

141

Musical score for measures 141-143. The piece is in 5/4 time with a key signature of three sharps (F#, C#, G#). Measure 141 features a treble clef with a half note G#4, followed by a series of eighth notes and triplets. The bass clef has a half note G#2. Measure 142 continues the treble line with triplets and eighth notes, while the bass clef has a half note G#2. Measure 143 shows the treble clef with a half note G#4 and a triplet of eighth notes, and the bass clef with a half note G#2.

142

Musical score for measures 144-146. Measure 144 continues the treble line with triplets and eighth notes, and the bass clef with a half note G#2. Measure 145 shows the treble clef with a half note G#4 and a triplet of eighth notes, and the bass clef with a half note G#2. Measure 146 features a treble clef with a half note G#4 and a triplet of eighth notes, and the bass clef with a half note G#2.

144

Musical score for measures 147-150. Measure 147 continues the treble line with triplets and eighth notes, and the bass clef with a half note G#2. Measure 148 shows the treble clef with a half note G#4 and a triplet of eighth notes, and the bass clef with a half note G#2. Measure 149 features a treble clef with a half note G#4 and a triplet of eighth notes, and the bass clef with a half note G#2. Measure 150 shows the treble clef with a half note G#4 and a triplet of eighth notes, and the bass clef with a half note G#2.

147

ritardando e perdendosi al fine

Musical score for measures 151-154. Measure 151 shows the treble clef with a half note G#4 and a triplet of eighth notes, and the bass clef with a half note G#2. Measure 152 features a treble clef with a half note G#4 and a triplet of eighth notes, and the bass clef with a half note G#2. Measure 153 shows the treble clef with a half note G#4 and a triplet of eighth notes, and the bass clef with a half note G#2. Measure 154 features a treble clef with a half note G#4 and a triplet of eighth notes, and the bass clef with a half note G#2.

circa 11' 40"

Rudyard Kipling (1865-1936)

Gethsemane (1914-18)

$\text{♩} = 90$

5. *mp*

The Gar-den of Geth-se - ma - ne in Pi-car dy_ it

4 was, _____ and there the peo - ple came _____ to see the

7 En - glish sol - diers pass. _____ We

10 used to pass - we used to pass _____ or halt, _____ a it might be, _____

13

and ship our masks in case of gas beyond Geth - se - ma -

The score for measures 13-15 features a vocal line in the bass clef and piano accompaniment in the grand staff. The key signature has one flat (B-flat), and the time signature changes from 6/4 to 5/4 and back to 6/4. The piano accompaniment consists of triplet chords in the right hand and single notes in the left hand. The vocal line includes triplet eighth notes and a long note.

16 *a tempo*

tenuto *a tempo*

ne. The Gar den called Geth-se - ma - ne

The score for measures 16-18 continues the vocal line and piano accompaniment. Measure 16 is in 6/4 time, measure 17 is in 4/4 time, and measure 18 is in 4/4 time. The piano accompaniment includes a *mp* dynamic marking in measure 17. The vocal line features a long note in measure 16 and triplet eighth notes in measure 18.

19

it held a pret-ty lass, but all the time she

The score for measures 19-21 continues the vocal line and piano accompaniment. Measure 19 is in 6/4 time, measure 20 is in 6/4 time, and measure 21 is in 4/4 time. The piano accompaniment features triplet chords in the right hand and single notes in the left hand. The vocal line includes triplet eighth notes and a long note.

22

talked to me I prayed my cup might pass,

The score for measures 22-24 continues the vocal line and piano accompaniment. Measure 22 is in 6/4 time, measure 23 is in 6/4 time, and measure 24 is in 6/4 time. The piano accompaniment features triplet chords in the right hand and single notes in the left hand. The vocal line includes triplet eighth notes and a long note.

might pass. The

28
of-fi- cer sat on the chair, the men lay on the grass,

Ped.

30
and all the time we halt - ed there, I prayed my

Ped.

33
cup would pass.

Ped.

36

It did - n't pass - it did - n't

39

pass - it did - n't pass from me. I drank it when we

42

met the gas be - yond... be - yond Geth - se - ma -

45

ne.

49

The Gar - den of Geth-se - ma - ne in Pi-car-dy_ it

52

was, ...in Pi - car - dy_ it was...

ritardando

55

come prima

mp

57

dying away *non ritardando*

pp

circa 3' 00"

Rudyard Kipling (1865-1936)

Danny Deever

♩ = 70

6. *mf*

"What
are the bug-les blow-in' for?" said Files - on - Pa-rade. "To
turn you out, to turn you out," the Co-lour - Ser-geant said. "What
makes you look so white, so white?" said Files - on - Pa-rade. "I'm

3

5

7

9

dread-in' what I've got to watch, dread-in' what I've got to watch," the

11

Co-lour - Ser-geant said. For they're hang-in' Dan-ny Dee-ver, you can

mf molto sostenuto

13

hear the Dead March play, — The Re- gi-ment's in 'ol-low square- they're

15

hang-in' him to- day; They've ta- ken of his but-tons off an'

17

cut his stripes a - way, _____ 3 an'they're hang-in' Dan - ny Dee - ver, _____ they're

This system contains measures 17 and 18. The vocal line in the bass clef has a long note on 'way' followed by a triplet of eighth notes for 'an'they're'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

19

hang-in' Dan - ny Dee - ver in the mor - - nin'.

This system contains measures 19 and 20. The vocal line continues with 'hang-in' and 'Dee-ver'. The piano accompaniment has a triplet of eighth notes in the right hand and a bass line with a fermata over the final note.

21

"What makes the rear-rank breathe so 'ard?" said

mf 3 3 3

This system contains measures 21 and 22. The vocal line starts with a rest in measure 21. The piano accompaniment features a melodic line in the right hand with a *mf* dynamic and triplet eighth notes, and a bass line with rests.

23

Files - on - Pa - rade. "It's bit-ter cold, it's bit-ter cold," the

This system contains measures 23 and 24. The vocal line has a rest in measure 23. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with rests.

25

Co-lour - Ser-geant said. "What makes that front-rank man fall down?" said

27

Files - on - Pa- rade?" "A touch o' sun, a touch o' sun," the

29

Co-lour - Ser-geant said. They are hang-in' Dan - ny Dee- ver, they are

31

march-in' of 'im round, they 'ave 'alt-ed Dan - ny Dee- ver by 'is

33

cof - fin on the ground; an' 'e'll swing in 'arf a min - ute for a

This system contains measures 33 and 34. The vocal line is in the bass clef with a key signature of three flats and a 4/4 time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The lyrics are: "cof - fin on the ground; an' 'e'll swing in 'arf a min - ute for a".

35

sneak - in' shoot - in' hound-_____ ³ O they're hang - in' Dan - ny Dee - ver,_____ they're

This system contains measures 35 and 36. The vocal line continues in the bass clef. The piano accompaniment features a triplet of eighth notes in the right hand. The lyrics are: "sneak - in' shoot - in' hound-_____ ³ O they're hang - in' Dan - ny Dee - ver,_____ they're".

37

hang - in' Dan - ny Dee - ver in the morn - - in'.

This system contains measures 37 and 38. The vocal line continues in the bass clef. The piano accompaniment features a change in time signature to 6/4 and includes triplet markings in the right hand. The lyrics are: "hang - in' Dan - ny Dee - ver in the morn - - in'.

39

"'Is cot was right - and cot to mine," said

f *p*

This system contains measures 39 and 40. The vocal line continues in the bass clef. The piano accompaniment features a change in time signature to 4/4 and includes dynamic markings *f* and *p*. The lyrics are: "'Is cot was right - and cot to mine," said".

41

Files - on - Pa-rade. "E's sleep-in' out an' far to - night," the

43

Co-lour - Ser-geant said. "I've drunk 'is beer a score o' times," said

45

Files - on - Pa-rade. "E's drink-in' bit-ter beer a - lone,

47

Drink-in' bit-ter beer a - lone," the Co-lour - Ser-geant said. They are

49

hang-in' Dan - ny Dee-ver, you must mark 'im to 'is place, _____ For 'e

51

'shot a com - rade sleep-in'- you must look 'im in the face; Nine

53

'un - dred of 'is coun - try an' the Re - gi - ment's dis grace, _____ while they're

55

hang-in' Dan - ny Dee - ver, _____ they're hang-in' Dan - ny Dee - ver in the

morn - in'.

59 *misterioso*

"What's that so black a-against the sun?" said

61

Files - on - Pa-rade. "It's Dan-ny fight-in' 'ard for life," the

63

Co-lour - Ser-geant said. "What's that that whim-pers o - ver - 'ead?" said

65

Musical score for measures 65-66. The vocal line (bass clef) contains the lyrics: "Files - on - Pa-rade. 'It's Dan-ny's soul that's pass-in' now," the. The piano accompaniment (treble and bass clefs) features a melody with triplet figures and is marked *pp* (pianissimo). The key signature has three flats and the time signature is 4/4.

67

Musical score for measures 67-68. The vocal line (bass clef) contains the lyrics: "Co-lour - Ser-geant said. For they're". Performance directions include *poco ritardando* and *accelerando*. The piano accompaniment (treble and bass clefs) features a melody with triplet figures and is marked *molto crescendo*. The key signature has three flats and the time signature is 4/4.

69

Musical score for measures 69-70. The vocal line (bass clef) contains the lyrics: "done with Dan - ny Dee-ver, you can 'ear the quick - step play, the". Performance directions include *tempo primo* and *f* (forte). The piano accompaniment (treble and bass clefs) features a steady melody with eighth notes. The key signature has three flats and the time signature is 4/4.

71

Musical score for measures 71-72. The vocal line (bass clef) contains the lyrics: "Re - gi-ment's in co-lumn, an' they're march-in' us a - way; Ho! the". The piano accompaniment (treble and bass clefs) features a steady melody with eighth notes. The key signature has three flats and the time signature is 4/4.

73

young re-cruits are sha-kin', an' they'll want their beer to- day, _____ 3 af - ter

75

hang - in' Dan - ny Dee - ver, _____ 3 af - ter hang - in' Dan - ny Dee - ver in the

77

morn - - - in'.

79

circa 4' 50"

Rupert Brooke (1887-1915)

The Dead

♩ = 70

molto ritardando

7. *mf*

These hearts...

4 *blithely*

These hearts were wo-ven of hu-man joys_____ and cares,_____

mp

7

washed mar - ve-lous - ly___ with sor- row,___ swift to

9 *poco ritardando*

mirth. The years have giv - en them kind - ness._____

11

a tempo

Kind - ness.

14

$\text{♩} = 50$

Dawn was theirs and sun- set, and the co-lours of the earth.

17

These had seen move - - ment, and heard

19

mu - - sic; known slum - ber and wak - ing

21

— loved; gone proud-ly friend - ed; felt ³ the quick stir of —

24

won - - - der; — sat a - lone; touched flowers and

26

furs and cheeks. All this_ is end - ed.

29

There are wa-ters blown by chang - ing winds to

31

laugh - ter and lit by the rich skies, all day.

33

poco accelerando

All day.

35

*come prima**molto ritardando*

♩ = 60

And af - ter, Frost, with a ges - ture, stays the

37

waves that dance and wan - der - ing love - li - ness. He leaves a white un -

39

ritardando

hushed and continually slowing to the double bar

bro - ken glo - ry, a ga - ther - ing ra - diance, a

p

Detailed description: This system contains measures 39 and 40. The vocal line is in bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Measure 39 features a triplet of eighth notes (B4, C5, D5) followed by a dotted quarter note (E5) and a half note (F#5). Measure 40 begins with a quarter rest, followed by a quarter note (G#5), an eighth note (A5), a quarter note (B5), an eighth note (C6), a quarter note (D6), an eighth note (E6), a quarter note (F#6), an eighth note (G6), and a quarter note (A6). The piano accompaniment is in treble and bass clefs. The right hand has a triplet of eighth notes (B4, C5, D5) in measure 39 and a half note (F#5) in measure 40. The left hand has a triplet of eighth notes (B4, C5, D5) in measure 39 and a half note (F#5) in measure 40. A dynamic marking of *p* is placed between the staves in measure 40.

41

a piacere

width, a shi - ning peace, un - der the night.

pp

Detailed description: This system contains measures 41 and 42. The vocal line is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. Measure 41 features a quarter note (G4), a quarter note (A4), a quarter note (Bb4), a quarter note (Cb5), a quarter note (Db5), a quarter note (Eb5), and a quarter note (F5). Measure 42 features a quarter note (G5), a quarter note (A5), a quarter note (Bb5), a quarter note (Cb6), a quarter note (Db6), a quarter note (Eb6), and a quarter note (F6). The piano accompaniment is in treble and bass clefs. The right hand has a quarter note (G4), a quarter note (A4), a quarter note (Bb4), a quarter note (Cb5), a quarter note (Db5), a quarter note (Eb5), and a quarter note (F5) in measure 41, and a quarter note (G5), a quarter note (A5), a quarter note (Bb5), a quarter note (Cb6), a quarter note (Db6), a quarter note (Eb6), and a quarter note (F6) in measure 42. The left hand has a quarter note (G4), a quarter note (A4), a quarter note (Bb4), a quarter note (Cb5), a quarter note (Db5), a quarter note (Eb5), and a quarter note (F5) in measure 41, and a quarter note (G5), a quarter note (A5), a quarter note (Bb5), a quarter note (Cb6), a quarter note (Db6), a quarter note (Eb6), and a quarter note (F6) in measure 42. A dynamic marking of *pp* is placed between the staves in measure 41.

43

$\text{♩} = 60$

mp

Detailed description: This system contains measures 43, 44, and 45. The piano accompaniment is in treble and bass clefs. The right hand has a quarter note (G4), a quarter note (A4), a quarter note (Bb4), a quarter note (Cb5), a quarter note (Db5), a quarter note (Eb5), and a quarter note (F5) in measure 43, a quarter note (G4), a quarter note (A4), a quarter note (Bb4), a quarter note (Cb5), a quarter note (Db5), a quarter note (Eb5), and a quarter note (F5) in measure 44, and a quarter note (G4), a quarter note (A4), a quarter note (Bb4), a quarter note (Cb5), a quarter note (Db5), a quarter note (Eb5), and a quarter note (F5) in measure 45. The left hand has a quarter note (G4), a quarter note (A4), a quarter note (Bb4), a quarter note (Cb5), a quarter note (Db5), a quarter note (Eb5), and a quarter note (F5) in measure 43, a quarter note (G4), a quarter note (A4), a quarter note (Bb4), a quarter note (Cb5), a quarter note (Db5), a quarter note (Eb5), and a quarter note (F5) in measure 44, and a quarter note (G4), a quarter note (A4), a quarter note (Bb4), a quarter note (Cb5), a quarter note (Db5), a quarter note (Eb5), and a quarter note (F5) in measure 45. A dynamic marking of *mp* is placed between the staves in measure 43.

46

$\text{♩} = 50$

pp

circa 3' 20

Detailed description: This system contains measures 46 and 47. The piano accompaniment is in treble and bass clefs. The right hand has a quarter note (G4), a quarter note (A4), a quarter note (Bb4), a quarter note (Cb5), a quarter note (Db5), a quarter note (Eb5), and a quarter note (F5) in measure 46, a quarter note (G4), a quarter note (A4), a quarter note (Bb4), a quarter note (Cb5), a quarter note (Db5), a quarter note (Eb5), and a quarter note (F5) in measure 47, and a quarter note (G4), a quarter note (A4), a quarter note (Bb4), a quarter note (Cb5), a quarter note (Db5), a quarter note (Eb5), and a quarter note (F5) in measure 47. The left hand has a quarter note (G4), a quarter note (A4), a quarter note (Bb4), a quarter note (Cb5), a quarter note (Db5), a quarter note (Eb5), and a quarter note (F5) in measure 46, a quarter note (G4), a quarter note (A4), a quarter note (Bb4), a quarter note (Cb5), a quarter note (Db5), a quarter note (Eb5), and a quarter note (F5) in measure 47, and a quarter note (G4), a quarter note (A4), a quarter note (Bb4), a quarter note (Cb5), a quarter note (Db5), a quarter note (Eb5), and a quarter note (F5) in measure 47. A dynamic marking of *pp* is placed between the staves in measure 47. The text *circa 3' 20* is written at the bottom left of the system.

In Time of 'The Breaking of Nations'

Only a man harrowing clods
In a slow silent walk
With an old horse that stumbles and nods
Half asleep as they stalk.

Only thin smoke without flame
From the heaps of couch-grass;
Yet this will go onward the same
Though Dynasties pass.

Yonder a maid and her wight
Come whispering by:
War's annals will cloud into night
Ere their story die.

THOMAS HARDY

The Send-Off

Down the close, darkening lanes they sang their way
To the siding-shed,
And lined the train with faces grimly gay.
Their breasts were stuck all white with wreath and spray
As men's are, dead.

Dull porters watched them, and a casual tramp
Stood staring hard,
Sorry to miss them from the upland camp.
Then, unmoved, signals nodded, and a lamp
Winked to the guard.

So secretly, like wrongs hushed-up, they went.
They were not ours:
We never heard to which front these were sent.
Nor there if they yet mock what women meant
Who gave them flowers.

Shall we return to beatings of great bells
In wild train-loads?
A few, a few, too few for drums and yells,
May creep back, silent, to village wells
Up half-known roads.

WILFRED OWEN

Attack

At dawn the ridge emerges massed and dun
In the wild purple of the glow'ring sun,
Smouldering through spouts of drifting smoke that shroud
The menacing scarred slope; and, one by one,
Tanks creep and topple forward to the wire.
The barrage roars and lifts. Then, clumsily bowed
With bombs and guns and shovels and battle-gear,
Men jostle and climb to meet the bristling fire.
Lines of grey, muttering faces, masked with fear,
They leave their trenches, going over the top,
While time ticks blank and busy on their wrists,
And hope, with furtive eyes and grappling fists,
Flounders in mud. O Jesus, make it stop!

SIEGFRIED SASSOON

Dead Man's Dump

The plunging limbers over the shattered track
Racketed with their rusty freight,
Stuck out like many crowns of thorns,
And the rusty stakes like scepters old
To stay the flood of brutish men
Upon our brothers dear.

The wheels lurched over sprawled dead
But pained them not, though their bones crunched,
Their shut mouths made no moan.
They lie there huddled, friend and foe man,

Man born of man, and born of woman,
And shells go crying over them
From night till night and now.

Earth has waited for them,
All the time of their growth
Fretting for their decay:
Now she has them at last!
In the strength of their strength
Suspended – stopped and held.

What fierce imaginings their dark souls lit?
Earth! have they gone into you!
Somewhere they must have gone,
And flung on your hard back
Is their soul's sack
Emptied of God-ancestral essences.
Who hurled them out? Who hurled?

None saw their spirits' shadow shake the grass,
Or stood aside for the half used life to pass
Out of those doomed nostrils and the doomed mouth,
When the swift iron burning bee
Drained the wild honey of their youth.

What of us who, flung on the shrieking pyre,
Walk, our usual thoughts untouched,
Our lucky limbs as on ichor fed,
Immortal seeming ever?
Perhaps when the flames beat loud on us,
A fear may choke in our veins
And the startled blood may stop.

The air is loud with death,
The dark air spurts with fire,
The explosions ceaseless are.
Timelessly now, some minutes pass,
These dead strode time with vigorous life,
Till the shrapnel called 'An end!'
But not all. In bleeding pangs
Some borne on stretchers dreamed of home,
Dear things, war-blotted from their hearts.

Maniac Earth! howling and flying, your bowel
Seared by the jagged fire, the iron love,
The impetuous storm of savage love.
Dark Earth! dark Heavens! Swinging in chemic smoke,
What dead are born when you kiss each soundless soul
With lightning and thunder from your minded heart,
Which man's self dug, and his blind fingers loosed?

A man's brains splattered on
A stretcher-bearer's face;
His shook shoulders slipped their load,
But when they bent to look again
The drowning soul was sunk too deep
For human tenderness.

They left this dead with the other dead,
Stretched at the cross roads.
Burnt black by strange decay
Their sinister faces lie,
The lid over each eye,
The grass and coloured clay
More motion have than they,
Joined to the great sunk silence.

Here is one not long dead;
His dark hearing caught our far wheels,
And the choked soul stretched weak hands
To reach the living world the far wheels said,
The blood-dazed intelligence beating for light,
Crying through the suspense of the far torturing wheels
Swift for the end to break
Or the wheels to break,

Cried as the tide of the world broke over his sight.

Will they come? Will they ever come?
Even as the mixed hoofs of the mules,
The quivering-bellied mules,
And the rushing wheels all mixed
With his tortured upturned sight.
So we crashed round the bend,
We heard his weak scream,
We heard his very last sound,
And our wheels grazed his dead face.

ISAAC ROSENBERG

Gethsemane (1914-18)

The Garden called Gethsemane
In Picardy it was,
And there the people came to see
The English soldiers pass.

We used to pass – we used to pass
Or halt, as it might be,
And ship our masks in case of gas
Beyond Gethsemane.

The Garden called Gethsemane
It held a pretty lass,
But all the time she talked to me
I prayed my cup might pass.

The officer sat on the chair,
The men lay on the grass,
And all the time we halted there,
I prayed my cup might pass.

It didn't pass – it didn't pass –
It didn't pass from me.
I drank it when we met the gas
Beyond Gethsemane!

RUDYARD KIPLING

Danny Deever

'What are the bugles blowin' for?' Said Files-on-Parade.
'To turn you out, to turn you out,' the Colour-Sergeant said.
'What makes you look so white, so white?' said Files-on-Parade.
'I'm dreadin' what I've got to watch,' the Colour-Sergeant said.
For they're hangin' Danny Deever, you can hear the Dead March play,
The Regiment's in 'ollow square – they're hangin' him to-day;
They've taken of his buttons off an' cut his stripes away,
An' they're hangin' Danny Deever in the mornin'.

'What makes the rear-rank breathe so hard?' said Files-on-Parade.
'It's bitter cold, it's bitter cold,' the Colour-Sergeant said.
'What makes that front-rank man fall down,' said Files-on-Parade.
'A touch o' sun, a touch o' sun,' the Colour-Sergeant said.
They are hangin' Danny Deever, they are marchin' of 'im round,
They 'ave 'altered Danny Deever by 'is coffin on the ground;
An' 'e'll swing in 'arf a minute for a sneakin' shootin' hound –
O they're hangin' Danny Deever in the mornin'!

'Is cot was right- and cot to mine,' said Files-on-Parade.
'E's sleepin' out and far to-night,' the Colour-Sergeant said.
'I've drunk 'is beer a score o' times,' said Files-on-Parade.
'E's drinkin' bitter beer alone,' the Colour-Sergeant said.
They are hangin' Danny Deever, you must mark 'im to 'is place,
For 'e shot a comrade sleepin' – you must look 'im in the face;
Nine 'undred of 'is country an' the Regiment's disgrace,
While they're hangin' Danny Deever in the mornin'.

'What's that so black agin the sun?' said Files-on-Parade.
'It's Danny fightin' 'ard for life,' the Colour-Sergeant said.
'What's that that whimpers over 'ead?' said Files-on-Parade.
'It's Danny's soul that's passin' now,' the Colour-Sergeant said.
For they're done with Danny Deever, you can 'ear the quickstep play,

The Regiment's in column, an' they're marchin' us away;
Ho! The young recruits are shakin', an' they'll want their beer to-day,
After hangin' Danny Deever in the mornin'!
RUDYARD KIPLING

The Dead

These hearts were woven of human joys and cares,
Washed marvelously with sorrow, swift to mirth,
The years had given them kindness. Dawn was theirs,
And sunset, and the colours of the earth.
These had seen movement, and heard music; known
Slumber and waking; loved; gone proudly friended;
Felt the quick stir of wonder; sat alone;
Touched flowers and furs and cheeks. All this is ended.

There are waters blown by changing winds to laughter
And lit by the rich skies, all day. And after,
Frost, with a gesture, stays the waves that dance
And wandering loveliness. He leaves a white
Unbroken glory, a gathered radiance,
A width, a shining peace, under the night.
RUPERT BROOKE

This cycle of seven songs for baritone and piano – Songs of War - was composed in Verona, Italy, in November 2004, with a thought to the horrors of war as were catalogued by these World War One poets and as the same repeated horrors are exposed in the news of today. The sentiment of Thomas Hardy's poem that new lives and loves do indeed go on is apt, as he writes that "War's annals will cloud into night ere their story die." Therefore, the sentiment is reprised musically in the final song. Thus the cycle is both a litany of horrors drawn from the ugly beauty of these poets' works and a statement of faith as well, by which the horrors of war itself are mitigated by the truth that life continues, and perhaps the world becomes a little better as the venues for war recede and become fewer and fewer historically. Certainly living in Germany and working in Italy, both nations which shared a fascist ideology only sixty years ago is demonstration that not only lives and loves continue, but that the world indeed becomes a better and more peaceful place as the years pass.

Gary Bachlund
24 November 2004